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If a boy is found to possess a remarkable talent for music, and his parents desire him to become a violinist or pianist, he should begin the study of those instruments when he is between six and nine years of age, while his muscles and sinews are still very pliable, and can, therefore, be trained more easily to that flexibility which every modern virtuoso must have. He would have to increase his hours of practice, as his strength grows with his increasing age, and the best teacher is only just good enough when the first rudiments of music are being acquired. The right touch has to be acquired, correct musical tastes have to be formed, and then the young student should be taught reverence for the great composers. The corner-stone on which to build the musical education for a young pianist should be the works of Bach, Mozart and Beethoven, with the Etudes of Czerny and Clementi. On this foundation can be reared the more modern structure of Men-

delssohn, Chopin, Schumann and Liszt. But the classical foundation, for the student of average intelligence, is all-important to form both a correct and healthy taste for music, and the teacher should take especial care that the general musical education keeps pace with the technical development of the fingers.—*Damrosch.*

MAJOR AND MINOR.

How to Keep Cool in Summer.—Call at the office of the Burlington Route, 112 N. Fourth Street, and purchase a round trip ticket to one of the following resorts: Spirit Lake \$23.00, Battle Lake, \$33.10, Minnetonka \$26.35, Minneapolis and St. Paul \$25.60. Reduced rates are also made to all the prominent resorts in the North and Northwest. All tickets good to return until October 31st.

Miss Nellie Strong left for Rye Beach, N. H., and will return in September.

The Presbyterian Christian Endeavor Society of Webster Groves, Mo., gave a grand concert at Allen's Hall on the 21st ult. The participants were: Miss Bertha Arnold, soprano; Miss Rebecca Levy, contralto; Mr. Geo. F. Townley, tenor; Mr. Sam. Black, baritone; Mr. Sidney Schiele, violin; Mr. Gus. Rosen, accompanist; and Mr. A. L. Schollmeyer, elocutionist.

Tourist Rates to All Points.—Call at the office of the Burlington Route, 112 North Fourth Street, for information relative to routes and rates to all the important summer resorts of the North, West and North-West.

Minnie Hawk is to head an English opera company in this country next season under the management of C. D. Hessler husband, Chevalier Von Wartegg, who is now in Europe with her, is engaging the singers for her support.

Louis Courath will take a trip over the lakes to Milwaukee before September.

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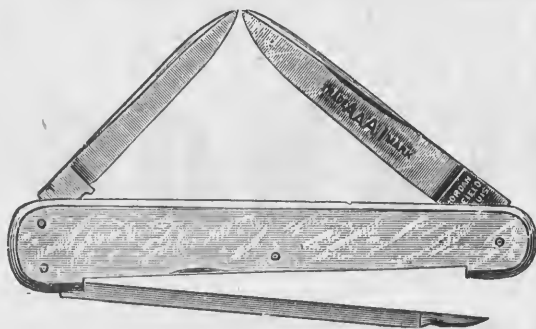
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MUSICAL REVIEW

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JULY, 1891.

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Address all communications to

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SIGISMUND THALBERG.

The minister to St. Petersburg in 1839 was George Mifflin Dallas, at one time Vice-President of the United States. Among the extracts from a diary kept by him, the following is published in the *Century Magazine*.

"Wednesday, 6th March, 1839.—Sigismund Thalberg gave his first concert in St. Petersburg this evening at the Assemblée de la Noblesse. I had obtained four tickets out of the nine hundred sold, which were at fifteen rubles or three dollars per ticket. We went half an hour earlier than the appointed time, in order to get convenient seats, but we found the saloon already crowded. Many had gone as early as five in the afternoon, to wait patiently till eight. Everybody of ton and distinction was there and the Imperial box was graced by the three Grand Duchesses, Helen, Marie and Olga attended by Baroness Fredericks and Kitty Tschitcherine.

"A great poet, a great orator, a great painter, a great musician (composer as well as performer) are scarcely to be separated on the scale of intellectual power and interest. Thalberg is the first musical genius I have ever seen. I had anticipated much but he more than satisfied me. He executed on the piano three of his own pieces, and made the instrument speak in tones I never imagined it capable of. The vast and discerning audience testified in tumults of applause to his triumph. He seems a young man of twenty-five, of rather slender figure, florid complexion, light chestnut hair, and a distinct Grecian profile. His personal deportment was modest, deferential but perfectly self-possessed and calm. Dressed in full black, with white cravat, and maintaining a mild but imperturbable serenity, he took his seat at the piano, with the preoccupied air of a young clergyman full of his most interesting sermon. His first touch carried conviction of his excellence. It involved a delicacy, a certainty, an entirety which made the note fall in its utmost perfection upon the ear. As he proceeded, this exquisite distinctness accompanied him through all the mazes of his elaborated composition. The instrument seemed like a wonderful combination of the richest, clearest and sweetest human voices.

"In coming away the sudden rush through the ante-chamber was rather alarming. We got, however, in the advanced group with Count Nesselrode, (whose little rake-hat made him look as if he had already been squeezed to death, and who kept screaming for his weeping and terrified daughter, Marie) Princess Solikoff, Countess Kreptovitch, etc., etc., and were able to reach our carriage with no mishap, except the loss of a breast-pin.

"Tuesday, 12th March, 1839.—At half-past ten we went to Princess Hohenlohe's and remained till half-past two. I played chess with the representative of Don Carlos, the Duke of Medina and Sidonia and Marquis of Villafranca, giving him a castle and a knight, and then beating him. The company was numerous and gay. Thalberg made his appearance as a guest, and seemed very much courted by some of the younger married ladies. He declines playing at such parties unless engaged for that purpose, and then his fixed price is 1,000 rubles or two hundred dollars for the evening, during which he executes two or three pieces. Hohenlohe is not up to such extravagance, but the pianist finds himself in pretty constant demand. What orator, statesman, lawyer, poet or even novelist has ever been paid at this rate?"

ST. LOUIS CAPTURES IT.

The first prize of seventy-five dollars offered by the great Mason & Hamlin Organ Co., for the best composition for Liszt organ and piano was awarded to Ernest R. Kroeger. The title of the composition is "Scene Persant."

FOREST PARK UNIVERSITY.

Forest Park University has been quite a centre of attraction to our citizens for the last few months. The building, in all of its graceful proportions, has been going up like magic, during the winter and spring, and hardly a carriage drives in the park, that does not take the well known turn to the south and pass the small horse-fountain on the south grand drive, and then climb the long hills passing into the Clayton Road going west, and on to the south side of the park where on the highest ground in all that vicinity, the beautiful new University lies along the hill, completing the view in a charming way. St. Louis people are never tired of riding and driving through this unequalled park, and this latest attraction has proved a drawing card, especially as until lately, happy girls could be seen walking on the lawn, or having a merry time with the ponies and donkeys in the park, or driving back and forth in the wagonettes.

Our observer noticed how hearty and rosy the girls were, and in that pure air, they could hardly be otherwise. It was a happy thought to plant these growing girls, where they might have 1500 acres to give the oxygen and ozone that their lungs require, so that they may make healthy women.

CITY NOTES.

Geo. Jarvis has returned to London.

Earl Sykes will take a short vacation in August.

R. S. Poppen will take his vacation in Colorado.

Mrs. Lucy B. Ralston is traveling, and will be away perhaps a few months.

Ludwig W. Hoffman, the 'cellist, will locate in New York. He is a brother of Aug. Wm. Hoffman, the pianist.

Miss Clara Robbins, the soprano of the Lafayette Park Presbyterian church, is a magnificent reader at sight.

Mrs. Louie A. Peebles will sing the "Star-Spangled Banner" at the French Fete, which occurs on the 14th inst.

Mrs. K. J. Brainard will spend the summer at Davenport, Ia., having recovered somewhat from her recent illness.

Louis Hammerstein will soon build an elegant residence, having already procured a suitable site near Lafayette park.

H. Groffman goes to Fincastle, Tenn., for vacation, and will enjoy the mountain air; while here he acts as precentor.

Mrs. Hennings-Helmsohn will sing at the Ohio Music Teachers Convention, which will occur at Cincinnati on the 3rd inst.

M. A. Gilsin is nothing daunted by the hot weather. His choir maintains its usual excellence and renders the best of everything.

Messrs. A. G. Robyn and H. Groffman, escorting Miss Beers and Miss Thiel, listened to a performance of the Gondollers at Schnaider's.

W. J. Gratian has been called to Des Moines, Iowa, to take charge of the Episcopal Cathedral Organ. The position pays eleven hundred a year.

Miss B. Mahan, organist of the Baptist Church on Grand avenue, will spend a vacation west, and will be back in time to take up her classes again.

Miss Katie Wright is pianist of the Eastern Star Lodge, which meets at Leffingwell and Washington avenues, on the first and third Saturdays of each month.

V. O. P. King, cashier of Estey & Camp, will desert single blessedness on the 8th inst., for a fair West End belle. The happy twain will leave for a month's honeymoon.

F. E. Cook and Miss Emma Berlin played Kroeger's duet, "Suite de Vaises," with immense success, at a musicale given at the residence of Miss Katie Piedrit, Warsaw, Ill.

J. S. Parker, organist of St. John's Episcopal church, will soon transfer his services to Detroit, Mich., having accepted a position as organist in a prominent church there.

The United Hebrew congregation choir composed of Miss Arnold, soprano, Mrs. Wood, alto, Mr. Bahrenburg, tenor and Mr. Black, bass, has been re-engaged for the season.

Edward Dierkes gave a very pleasant time to a few of his friends, at his residence on Bell Ave. Among the guests were Mrs. Louie A. Peebles, J. B. Krieger, J. B. Shields and E. Dierkes.

Aug. Rosen will occupy the organ bench at St. Peter's Church during July and August. Mr. Stroud will return in September from the Isle of Wight, much improved in health, it is hoped.

The Central Christian Church congregation received a treat recently from Mrs. Louie A. Peebles, who sang Gounod's Ave Maria in a most artistic manner, accompanied by Messrs. Schoen and Levy.

Mrs. Douglas Flint, wife of the comedian at Schnaider's Garden, is under the vocal instruction of Mrs. Louie A. Peebles. Mrs. Flint has a pretty voice, her upper register being particularly beautiful.

The Choirs will be more or less vacant during the warm weather. Mr. Robyn will go away, perhaps to Europe; he is now writing an opera with Gus Thomas, somewhat on the order of the Gondollers.

Mrs. A. L. Palmer will go to New York and Boston for two weeks. The Goldbeck Normal School, of which Mrs. Palmer is directress, has been very successful, many teachers having availed themselves of its advantages.

F. A. North will take no extended vacation. His favorite spot is the Osakis lake, in Minnesota, where he delights in fishing. Mr. North is very skillful with the brush, some of his paintings displaying merit of a high order.

Mr. Myles, an excellent baritone of Sedalia, while in the city was entertained by A. G. Robyn. A most enjoyable time was spent, among the guests being Messrs. Hein, Humphrey, Walker, Pommer, Ridgeley, La Pere and McCreery.

E. R. Kroeger has finished a symphony in b flat, which will be played in Minneapolis. The symphony is considered one of Mr. Kroeger's finest works. Mr. Kroeger is devoting his time to the composition of orchestral works at present.

Miss Laura E. Fisher, the well-known soprano, is doing very successful work in vocal culture and piano-forte instruction. Miss Fisher is a teacher of wide experience and high capabilities, and many of her pupils have attained excellent positions.

Fred. Schillinger is one of the busy men at all seasons, and he is well able to stand it. Mr. Schillinger is a most capable and successful teacher of piano and violin. The singing societies of which he is the director, are among the foremost in the city.

Messrs. George Enzinger and Jacob Moerschel played "Operatic Fantasia" duet, by Epstein, and "Tarantella," duet, by Conrath, at the second annual celebration of St. John's Day at Masonic Home of Missouri, on the 24th ult., with extraordinary success.

Aug. Wm. Hoffman departed for Europe on the 20th ult. to visit his parents at Karlsruhe, Baden. He will return to this city September 28th, resuming his classes at his studio, 904 Olive street. He was accompanied by his brother, Fred V. Hoffman, the violinist.

Horseback Riding is becoming quite the rage again; out Lindell avenue and through Forest Park is the favorite route. Mr. Henry Groffman and Miss Beers were seen cantering along together; both are excellent and graceful riders. Pretty riding habits and pretty riders are the rule.

Mrs. K. Broadus is visiting the principal cities of Europe. She has taken special interest in the conservatories of Paris and London, and will let no advantage pass that will advance her art. Mrs. Broadus has heard most of the famous singers and players in concerts. She will return in time to resume her classes.

A Pleasant party went to Creve Coeur Lake, on the 27th ult., to spend the day fishing, boating, etc., etc. Among the party were Misses Ada Wasson, Udeli and Wasbury, and Messrs. Carpenter, Jones, Groffman and Haley. A well-known Caterer furnished dinner. The party being called for at 10 p. m. by Jesse Arnot.

F. W. Humphrey will soon occupy his magnificent new house on Lindell avenue. This will be one of the most complete and comfortable homes in the city. Two beautiful Steinway pianos will grace the parlors and assist in entertaining, for Mr. and Mrs. Humphrey are well-known for their genial and frequent hospitality.

We were delighted at the commencement exercises at Forest Park University to see the simple and unaffected manner in which the "sweet girl graduates" delivered their essays. Not a scrap of paper or a prompter was visible, and the grace of delivery was very marked. Dr. H. M. Parsons, of Toronto, Canada, complimented the young ladies on the thought in their essays, and the able manner in which the subjects were handled.

Miss Eugenia Williamson, the well-known teacher of Elocution will spend two months at Bridgeport, Conn., and at the Eastern watering places. Miss Williamson will take a course of studies in bird tones, while away, and on her return in September will give a very fine entertainment. She will also begin a course of lectures for teachers, on pertinent subjects, to occur on Wednesday afternoons, while Saturday afternoons will be devoted to gymnastics.

Charles Ohm, the popular organist, has been fifteen years with the synagogue at Eleventh and Chouteau avenue, having had most of the principal singers under his direction. The last celebration of Mr. Ohm's connection with the synagogue occurred seven years ago, and he was severely dealt with at the time, being obliged to carry home some silver presents. Mr. Ohm is one of our most widely known citizens, and a very useful and gentlemanly one as well. Many of the singers owe him a debt of gratitude for his disinterestedness in bringing them into public notice.

The College of Music, of Forest Park University, has long had an enviable reputation. Prof. Ernest R. Kroeger, the distinguished young composer and pianist, has been there for four years, and Miss Lillian E. Hyde was brought from the N. E. Conservatory of Music at the same time, and began her successful and artistic work with the organ of the First Presbyterian church, immediately upon her arrival at what was then, Kirkwood Seminary. Miss Bessie Patterson who is at present studying with Marchesi in Paris, did much to raise the standard of Voice. The concerts given by these artists, have been very delightful, and some of the pupils of the last year have very decided talent.

Miss Berenice Crumb, if she continues her studies, will make a pianist of distinction, Miss Celia Doerner executed a duo with Miss Crumb, at the Recital, which charmed every one by the masterly manner in which it was executed.

OFFICIAL TRAINS TO THE CHRISTIAN ENDEAVOR CONVENTION.

The Burlington Route has made one fare for the round trip between all points on its lines and Minneapolis for the above named convention. Tickets good going July 7th, 8th and 9th, and returning July 12th to 15th, inclusive. Parties desiring to remain longer than the limit named for the convention may have additional time by depositing tickets with agent at Minneapolis.

For full information regarding rates and arrangements, apply to C. L. Grice, City Passenger and Ticket Agent, 112 N. Fourth Street.

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Emma Juch was sued in Indianapolis for \$2,000 by the First National Bank of Butte, Montana, and her pay for singing in the Indianapolis Music Festival was attached. Miss Juch broke down completely when the papers were served, saying it was an attempt to humiliate her in a city in which she is a stranger.

We are promised some revelations in the new work on "Music and Musicians," which Rubinstein is now engaged upon. Wagner, Liszt and Berlioz come under critical examination, and it is said that the famous Russian pianist makes sweeping attacks on these musicians, and alleges that they have retarded the onward progress of the art of music.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

TAUSIG AND LISZT.

Tausig's father, who was himself a music-master, took him to Liszt when he was fourteen years old, hoping that Liszt would receive the little marvel as a pupil and protegee. But Liszt would not even hear the boy play. "I have had," he declared positively, "enough of child prodigies. They never come to much." Tausig's father apparently acquiesced in the reply; but while he and Liszt were drinking wine and smoking together, he managed to smuggle the child onto the piano-stool behind Liszt and signed to him to begin to play. The little Tausig plunged into Chopin's A flat Polonaise with such fire and boldness, that Liszt turned his eagle head, and after a few bars cried, "I take him!" I heard Liszt say once that he could not endure child prodigies. "I have no time," said he, "for these artists *die werden sollen* (that are to be)!"

A New Train For St. Paul, Minneapolis and the Northwest.—Commencing Sunday, June 21st, the Burlington Route train, leaving St. Louis at 8:45 p. m. (daily except Sunday, will make through connections for St. Paul, Minneapolis and all the summer resorts of the North and Northwest. Ticket office, 112 N. Fourth Street.

C. A. Cappa, the great New York band master sends the following letter about the popular hit, "Southern Jollification," a plantation scene, published as a piano solo and duet. MR. CHARLES KUNKEL, Dear Sir.—Last Sunday I had the pleasure to play your "Southern Jollification" before an audience of 20,000 people at Central Park and it was received with great enthusiasm and I had to repeat it. I am of the opinion that this composition will have a great success of long standing. I thank you for your kindness in letting me have the score. Accept in the meantime, my sincere congratulations for your beautiful composition. Very sincerely yours, C. A. CAPP.

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[illegible]

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment with triplets. Pedal markings: *f* Ped., * Ped., * Ped., * Ped.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings: * Ped., * Ped., * Ped., * Ped. The system concludes with the marking *poco rit.*

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings: * Ped., * Ped., * Ped., * Ped. The system begins with the marking *a tempo*.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings: * Ped., * Ped., * Ped., * Ped., *

Fifth system of musical notation. Treble and bass staves. Treble staff contains block chords. Bass staff contains a melodic line with slurs and fingerings (5, 3, 2, 1, 4, 2, 1). Pedal markings: Ped., Ped., Ped., * Ped., Ped., Ped., Ped.

Sixth system of musical notation. Treble and bass staves. Treble staff contains block chords. Bass staff contains a melodic line with slurs and fingerings (5, 3, 2, 1, 4, 2, 1). Pedal markings: *cres.* Ped., Ped., * Ped., Ped., Ped., Ped., *

First system of musical notation. The right hand plays chords, and the left hand plays a triplet eighth-note pattern. Pedal markings are present below the left hand.

Ped. Ped. Ped. Ped. Ped.

Second system of musical notation. The right hand continues with chords. The left hand features triplet eighth-note patterns with fingerings. Dynamics include *cres.* and *f*. Pedal markings are present.

cres. *f* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

Third system of musical notation. The right hand plays chords with fingerings. The left hand plays chords. Dynamics include *mf* and *poco rit.*. Pedal markings are present.

mf *poco rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Fourth system of musical notation. The right hand plays eighth-note patterns with fingerings. The left hand plays chords. Dynamics include *a tempo.* and *rit.*. Pedal markings are present.

a tempo. *rit.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of musical notation. The right hand plays eighth-note patterns with fingerings. The left hand plays chords. Dynamics include *a tempo.* and *f*. Pedal markings are present.

a tempo. *f*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P * P * Ped.

Sixth system of musical notation. The right hand plays eighth-note patterns with fingerings. The left hand plays chords. Dynamics include *mf*. Pedal markings are present.

mf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

mf poco rit. a tempo.

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. Ped. *Ped. *Ped. *Ped.

a tempo. poco rit. *mf*

*Ped. *Ped. *Ped. *Ped. *Ped. Ped. Ped. *Ped. Ped.

Ped. Ped. Ped. Ped. Ped. *Ped. Ped. Ped. *

cres.

Ped. Ped. Ped. *Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *f* cres. cen.

Ped. *Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

- do. r. h.

Ped. *Ped. Ped.

SERENATA.

(A L' ESPAGNOLE:)

To Marcus I. Epstein.

Allegretto,  — 138.

Theodore Kullak,
(*Carl Tausig*)

[illegible]

3 2 3 2 3 3 1 4 2 1 1 4 2 1 1 4 2 1 1 4 2 1

5 3 5 3 5 2 5 3 5 4 5 2 5 4

Ped. * Ped. * Ped. * *accelerando.*

a tempo.

1 2 4 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Canto. *l.h.* *l.h.* *l.h.* *l.h.*

2 1 2 3 4 5 6 7 8 9 10 11 12

Ped. * Ped. *

1 2 3 4 5 6 7 8 9 10 11 12

r.h. *l.h.* *r.h.* *l.h.* *r.h.* *l.h.*

5 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Ped. Ped. Ped. * Ped. *

1 2 3 4 5 6 7 8 9 10 11 12

l.h. *f* *l.h.* *f* *l.h.* *f*

3 2 1 2 3 4 5 6 7 8 9 10 11 12

Ped. * Ped. * Ped. * Ped. *

1 2 3 4 5 6 7 8 9 10 11 12

r.h. *l.h.* *rit.* *r.h.* *l.h.*

2 1 2 3 4 5 6 7 8 9 10 11 12

Ped. Ped. * Ped. Ped. * Ped. *

a tempo.

First system of a musical score. It features a piano accompaniment with a treble and bass staff. The right hand has a melodic line with fingerings 2, 3, 4, 5, 3, 1, 2, 3, 2, 4, 2, 4. The left hand has a bass line with fingerings 4, 2, 2, 1, 2. A vocal line labeled "canto." enters with a melody and a dynamic marking of *mf*. Pedal points are indicated by "Ped." and asterisks.

Second system of the musical score. The piano accompaniment continues with various fingerings. The vocal line is present. Dynamics include *pp* and *cres.* (crescendo). Pedal points are marked with "Ped." and asterisks.

Third system of the musical score. It includes a piano introduction marked *p* and *f*. The tempo changes to *rit.* (ritardando) and then back to *a tempo.* The piano part has complex fingerings in both hands. Pedal points are marked with "Ped." and asterisks.

Fourth system of the musical score. The tempo is marked *ac - cel -* (accelerando). The piano accompaniment features rapid sixteenth-note passages with fingerings 1, 4, 2, 1 and 1, 4, 2, 1. Pedal points are marked with "Ped." and asterisks.

e - - - - - ran - - - - - do.

Fifth system of the musical score, primarily a vocal line. The melody for "e - - - - - ran - - - - - do." is written in a treble clef with fingerings 3, 2, 5, 3, 1, 2, 5, 3, 1, 2, 5, 3, 1. The piano accompaniment is in the bass clef with block chords and fingerings 1, 2, 3, 4, 5. A dynamic marking of *sf* (sforzando) is present. A final pedal point is marked "Ped.".



CRADLE SONG.

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

E. R. Kroeger.

Allegretto. ♩ — 72.

Plaintivo.

The first system of musical notation for the piece 'Plaintivo.' It consists of a grand staff with a treble and bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a descending scale of eighth notes (5, 4, 3, 2, 1) and a subsequent ascending scale (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is present over the right hand's descending scale. The system concludes with a mezzo-forte (*mf*) dynamic.

The second system of musical notation continues the piece. It maintains the grand staff format. The right hand's melody continues with a descending scale (5, 4, 3, 2, 1) and an ascending scale (1, 2, 3, 4, 5). The left hand accompaniment remains consistent. A *dim.* (diminuendo) marking is placed over the right hand's descending scale. The system ends with a mezzo-forte (*mf*) dynamic.

The third system of musical notation begins with a *rinforz* (rinforzando) marking, indicating a moment of increased intensity. The right hand features a melodic line with a descending scale (5, 4, 3, 2, 1) and an ascending scale (1, 2, 3, 4, 5). The left hand accompaniment continues. The system concludes with a mezzo-forte (*mf*) dynamic.

The fourth system of musical notation continues the piece. The right hand's melody features a descending scale (5, 4, 3, 2, 1) and an ascending scale (1, 2, 3, 4, 5). The left hand accompaniment remains consistent. A *dim.* (diminuendo) marking is placed over the right hand's descending scale. The system ends with a mezzo-forte (*mf*) dynamic.

The fifth system of musical notation concludes the piece. It maintains the grand staff format. The right hand's melody continues with a descending scale (5, 4, 3, 2, 1) and an ascending scale (1, 2, 3, 4, 5). The left hand accompaniment remains consistent. The system ends with a mezzo-forte (*mf*) dynamic.

SLAVISH MARCH.

(MARCH DER SKLAVEN)

Gustav Stolpe.

Tempo di marcia. ♩ - 120.

The musical score is arranged in six systems, each with a piano (p) part on the left and an organ (o) part on the right. The piano part is written in 2/4 time and features various musical notations including triplets, slurs, and fingerings. The organ part is written in 2/4 time and includes dynamics such as *p*, *mf*, *f*, and *ff*, as well as performance instructions like *poco a poco*, *cres.*, and *cen.*. The score is marked with *Ped.* (Pedal) and ** * ** (ornaments) at various points. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the fifth system. The tempo is marked as *Tempo di marcia. ♩ - 120.*

Ped. Ped. Ped. Ped. *
 cresc. cendo. Ped. *
 p f p Ped. *
 Ped. *

Repeat from the Beginning the First Four Lines, then finish with the Finale.

FINALE.

p cresc. f Ped. *
 crescendo. ff
 sempre f ff sec.

MERRY WIVES OF WINDSOR.

OTTO NICOLAI.

OVERTURE.

CLAUDE MELNOTTE.

SECONDO.

Andantino moderato.

Primo.

p

cres: poco a poco

mf

p dol:

pp

Red.

fp

MERRY WIVES OF WINDSOR

OTTO NICOLAI.

OVERTURE.

CLAUDE MELNOTTE.

Andantino moderato.

PRIMO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble staff containing a series of sixteenth-note chords, marked *pp* and *tremolando*. The bass staff is mostly silent, with a few notes appearing later. The second system continues the treble staff's pattern, with the bass staff entering with a simple melody. The third system shows the treble staff playing a series of chords, with the bass staff providing a more active accompaniment. The fourth system features a more complex texture with both staves playing active parts. The fifth system concludes the piece with a final, more elaborate musical phrase. Throughout the score, various dynamic markings such as *pp*, *mf*, *p dol:*, and *espress:* are used to guide the performer. Performance instructions like *Andantino moderato* and *PRIMO* are also present. The score includes numerous musical notations such as notes, rests, and ornaments, as well as fingerings and breath marks.

SECONDO.

poco più animato.

PRIMO.

poco piu animato.

ossia.

ossia.

S E C O N D O .

Allegro vivace.

[illegible]

A musical score for a piano accompaniment, likely for a scene from 'The Merry Widow'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features a series of chords and melodic lines, with a prominent bass line in the left hand. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a bass clef. The third measure has a treble clef. The fourth measure has a bass clef. The fifth measure has a treble clef. The sixth measure has a bass clef. The seventh measure has a treble clef. The eighth measure has a bass clef. The ninth measure has a treble clef. The tenth measure has a bass clef. The eleventh measure has a treble clef. The twelfth measure has a bass clef. The thirteenth measure has a treble clef. The fourteenth measure has a bass clef. The fifteenth measure has a treble clef. The sixteenth measure has a bass clef. The seventeenth measure has a treble clef. The eighteenth measure has a bass clef. The nineteenth measure has a treble clef. The twentieth measure has a bass clef. The score ends with a double bar line.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and includes a piano introduction and the first entry of the Swan. The music is in 3/4 time and the key of D major. The piano introduction begins with a piano (pp) dynamic marking. The first entry of the Swan is marked with a piano (pp) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Allegro vivace.

PRIMO.

p e leggiero.

The musical score is written for a piano, marked 'PRIMO.' and 'Allegro vivace.' The tempo and dynamics are indicated as 'p e leggiero.' The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4 above or below notes. There are also 'x' marks above certain notes, possibly indicating accents or specific articulations. The score concludes with a double bar line and a repeat sign.

SECONDO.

The musical score is divided into six systems. The first four systems are grand staves. The fifth system is a single treble staff, and the sixth system is a single bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *Red.*, *poco rall.*, and *p*. There are also fingerings and articulation marks throughout the piece.

System 1: Grand staff. Treble clef has a series of chords and triplets. Bass clef has a series of chords. Dynamics: *f Red.*, *Red.*, *Red.*, *Red.*, *if*, *if*.

System 2: Grand staff. Treble clef has a series of chords and triplets. Bass clef has a series of chords. Dynamics: *Red.*, *f Red.*, *Red.*, *Red.*, *Red.*.

System 3: Grand staff. Treble clef has a series of chords and triplets. Bass clef has a series of chords. Dynamics: *if*, *if*, *if*, *if*, *if*, *if*, *if*, *if*.

System 4: Grand staff. Treble clef has a series of chords and triplets. Bass clef has a series of chords. Dynamics: *if*, *if*, *if*, *if*, *if*, *if*, *f p*.

System 5: Single treble staff. It contains a series of notes and rests. Dynamics: *p*.

System 6: Single bass staff. It contains a series of notes and rests. Dynamics: *p*.

PRIMO.

First system of musical notation for the PRIMO part, measures 1-7. The music is in 2/4 time and features complex triplets and sixteenth-note patterns. Dynamic markings include *rf* (ritardando forte) and *f* (forte). Fingering numbers (1, 2, 3) and breath marks (x) are present throughout the system.

Second system of musical notation for the PRIMO part, measures 8-14. The music continues with intricate rhythmic patterns and triplets. Dynamic markings include *rf* and *f*. Fingering and breath marks are used to guide the performer.

Third system of musical notation for the PRIMO part, measures 15-21. The music features a mix of eighth and sixteenth notes with triplets. Dynamic markings include *rf* and *f*. Fingering and breath marks are present.

Fourth system of musical notation for the PRIMO part, measures 22-28. The music includes a section marked *f* (forte) and a *Da.* (Da Capo) instruction. Dynamic markings include *rf* and *f*. Fingering and breath marks are used.

Fifth system of musical notation for the PRIMO part, measures 29-35. The music features a section marked *p* (piano). Dynamic markings include *rf* and *p*. Fingering and breath marks are present.

Sixth system of musical notation for the PRIMO part, measures 36-42. The music includes a section marked *poco rall.* (poco rallentando). Dynamic markings include *p* and *poco rall.*. Fingering and breath marks are used.

SECONDO.

a tempo.

The musical score is written for piano and bass. The piano part (treble clef) features a series of eighth-note chords, starting with a *p* (piano) dynamic and increasing in volume through a *cres:* (crescendo) to a *fp* (fortissimo) dynamic. The bass part (bass clef) provides a steady accompaniment of eighth notes. The score is divided into six systems, each with a piano and bass staff. The first system includes the tempo marking *a tempo.* and the dynamics *p*, *cres:*, and *fp*. The second system continues the piano part with eighth-note chords. The third system introduces a *p* dynamic for the piano part. The fourth system features a triplet of eighth notes in the piano part, marked with a '3'. The fifth system includes a *cres:* dynamic for the piano part. The sixth system concludes with a *f* (forte) dynamic for the piano part. The bass part throughout consists of eighth notes, with some systems featuring a triplet of eighth notes. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

PRIMO.

a tempo.

a tempo.

dol: con anima.

cres:

fp

dol:

Musical score for "Sinfonia" by Franz Liszt, Op. 11, No. 1. The score is in 2/2 time and features a piano introduction. The notation includes a treble and bass staff with various musical symbols such as trills, slurs, and dynamic markings like "tr" and "tr 1x2".

8^a

The musical score for '8a' consists of two staves. The upper staff features a series of chords and arpeggios, while the lower staff contains a more complex rhythmic pattern with many beamed notes and rests. Fingerings are indicated by numbers 1, 2, and X (for breath or a specific technique) below the notes. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

SECONDO.

The musical score is written for piano and consists of six systems of two staves each. The notation is in a minor key, indicated by the key signature of one flat. The piece is labeled "SECONDO." at the top.

The first system begins with a *rf* (ritardando) marking in the left hand, followed by a *ff* (fortissimo) marking in the right hand. The second system continues with a *rf* marking in the left hand. The third system features a *ff* marking in the left hand and a *rf* marking in the right hand. The fourth system includes a *rf* marking in the right hand. The fifth system features a *rf* marking in the right hand. The sixth system concludes with a *f* (forte) marking in the right hand.

The notation includes various musical symbols such as notes, rests, slurs, ties, and fingerings. The piece is characterized by its dense and complex texture, with many slurs and ties.

PRIMO.

First system of musical notation. Treble and bass staves. Treble staff includes fingerings (e.g., 3, 2, 1, x, 4, 3, 2, 1, x, 4, 3, 2, 1, x) and dynamics (*rf*, *ff*). Bass staff includes dynamics (*rf*, *ff*) and a *Red.* marking.

Second system of musical notation. Treble and bass staves. Treble staff includes fingerings (e.g., 1, 2, 3, 4) and dynamics (*rf*, *ff*). Bass staff includes dynamics (*rf*, *ff*) and a *Red.* marking. Asterisks (*) are placed below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff includes a section labeled *ossia.* and *glissando.* with fingerings (e.g., 2, 2, 2). Bass staff includes dynamics (*rf*) and a *Red.* marking.

Fourth system of musical notation. Treble and bass staves. Treble staff includes fingerings (e.g., 1, 2, 3, 4) and dynamics (*rf*, *ff*). Bass staff includes dynamics (*rf*, *ff*) and a *Red.* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff includes fingerings (e.g., 4, 2, 1, 3) and dynamics (*ff*, *rf*, *f*). Bass staff includes fingerings (e.g., 4, 2, 1, 3) and dynamics (*ff*, *rf*, *f*). A *Red.* marking is present.

SECONDO.

First system of musical notation, measures 1-6. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains six measures of music, primarily featuring eighth and sixteenth notes with various fingerings (1, 3, 2, 4) and accents (>). The lower staff is in bass clef and contains six measures of music, primarily featuring eighth and sixteenth notes with various fingerings (3, 1, 3, 1, 3, 1).

Second system of musical notation, measures 7-12. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It contains six measures of music, including some beamed sixteenth notes and a measure with a forte (*fp*) dynamic marking. The lower staff is in bass clef and contains six measures of music, including some beamed sixteenth notes and a measure with a forte (*fp*) dynamic marking. There are asterisks (*) under the lower staff in measures 10 and 12.

Third system of musical notation, measures 13-18. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains six measures of music, including some beamed sixteenth notes and a measure with a forte (*fp*) dynamic marking. The lower staff is in bass clef and contains six measures of music, including some beamed sixteenth notes and a measure with a forte (*fp*) dynamic marking. There are asterisks (*) under the lower staff in measures 13 and 15.

Fourth system of musical notation, measures 19-24. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It contains six measures of music, primarily featuring eighth and sixteenth notes with various fingerings (1, 3, 2, 4) and accents (>). The lower staff is in bass clef and contains six measures of music, primarily featuring eighth and sixteenth notes with various fingerings (3, 1, 3, 1, 3, 1).

Fifth system of musical notation, measures 25-30. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It contains six measures of music, including some beamed sixteenth notes and a measure with a forte (*fp*) dynamic marking. The lower staff is in bass clef and contains six measures of music, including some beamed sixteenth notes and a measure with a forte (*fp*) dynamic marking. There are asterisks (*) under the lower staff in measures 25, 27, and 29.

PRIMO.

The first system of musical notation for the PRIMO part. It consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains several triplet markings (3) and a *ten:* (tenuto) marking. The lower staff has a 4-measure rest at the beginning and contains various rhythmic figures and accidentals.

The second system of musical notation. The upper staff features a trill marked *tr* and a *8^a* (octave) marking. The lower staff includes a *Red.* (Reduction) marking and an asterisk (*) at the end of the system.

The third system of musical notation. It includes an *ossia.* (alternative) section with measures 10 and 11. The upper staff has a *8^a* marking and a trill. The lower staff contains a *Red.* marking and an asterisk (*) in the middle of the system.

The fourth system of musical notation. The upper staff contains multiple triplet markings (3) and various accidentals. The lower staff has a 4-measure rest at the beginning and ends with a 4-measure rest.

The fifth system of musical notation. It includes an *ossia.* section with measures 10 and 11. The upper staff has a *8^a* marking and a trill. The lower staff contains a *Red.* marking and an asterisk (*) at the end of the system.

SECONDO.

mfpp *cres:* *p*

f *rf* *rf* *rf* *rf*

rf *fp* *f* *fp* *f*

fp *mf* *dim:*

p *pp* *Red. **

*Red. ** *Red. **

PRIMO.

The musical score is written for a single instrument, likely a piano, and is titled "PRIMO." It consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are also performance instructions like *Ad.* (Ad libitum) and asterisks *** indicating specific points in the music. The piece features complex fingerings, often indicated by numbers 1-4 above notes, and includes trills and slurs. The key signature changes from one flat to two flats, and the time signature is 3/4. The notation is dense and detailed, typical of a classical piano score.

SECONDO.

PRIMO.

The first system of musical notation for the PRIMO part. It consists of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Fingering numbers (1, 2, 3, 4) are written above the notes. The bass staff contains a simpler accompaniment line with eighth and sixteenth notes.

The second system of musical notation for the PRIMO part. The treble staff continues the complex melodic line with various ornaments and slurs. The bass staff provides a steady accompaniment. A measure rest is indicated in the final measure of the system.

The third system of musical notation for the PRIMO part. It features more intricate melodic patterns in the treble staff, including slurs and ornaments. The bass staff continues with its accompaniment. Measure rests are present in the second and fourth measures.

The fourth system of musical notation for the PRIMO part. The treble staff shows a series of chords and moving lines, with some notes marked with 'x' for emphasis. The bass staff has a rhythmic accompaniment with eighth notes. Measure rests are used in the first and third measures.

The fifth system of musical notation for the PRIMO part. The treble staff contains rapid sixteenth-note passages and slurs. The bass staff has a more active accompaniment with eighth and sixteenth notes. Measure rests are present in the first and third measures.

The sixth system of musical notation for the PRIMO part. The treble staff continues with rapid melodic lines and slurs. The bass staff has a rhythmic accompaniment. The word "scherzando." is written below the bass staff in the fourth measure. Measure rests are present in the first and third measures.

SECONDO.

PRIMO.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with triplets and slurs, while the bass staff provides harmonic support. Fingerings (1, 2, 3, 4) and breath marks (+) are indicated throughout.

Second system of musical notation. The treble staff includes a section marked 12×2 and features a series of trills. The bass staff continues the harmonic accompaniment with various rhythmic patterns.

Third system of musical notation. This system shows a continuation of the melodic and harmonic themes, with detailed fingerings and breath marks guiding the performer.

Fourth system of musical notation. It includes a *cres.* (crescendo) marking and a *f* (forte) dynamic. The notation features complex rhythmic figures and slurs.

Fifth system of musical notation. This system contains trills and other ornamental figures. A *Red.* (Reduction) marking and an asterisk (*) are present at the end of the system.

Sixth system of musical notation. The final system on the page, featuring a *ff* (fortissimo) dynamic and concluding melodic phrases. It includes various fingerings and breath marks.

SECONDO.

This page of musical notation, titled "SECONDO.", presents a piano piece in a single system. It consists of six systems of music, each featuring a grand staff with a treble and a bass clef. The notation is dense, with many beamed notes and complex rhythmic patterns. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Dynamic markings include "rf" (ritardando) and "ff" (fortissimo). There are also specific performance instructions such as "Red." (Reduction) and asterisks (*) marking certain passages. The piece concludes with a double bar line and a final chord.

PRIMO.

8^a

8^a

8^a

8^a

8^a

8^a

TAZZIE.

YORK.

Edith V. Mordecai.

Moderato ♩ = 100.

p *ten.* *mf* *f* *p* *\$*

Ped. * Ped. * Ped. Ped. Ped. *

Ped. * Ped. * Ped. Ped. Ped. * Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. * Ped. Ped.

Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. 5 * Ped. *

Ped. Ped. Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. *

First system of musical notation, measures 1-6. Treble and bass staves with chords and fingerings. Dynamics: *f*, *mf*, *f*. Pedal markings: Ped., Ped., Ped., Ped., Ped., * Ped.

Second system of musical notation, measures 7-12. Treble and bass staves with chords and fingerings. Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., *, *, Ped., Ped.

Third system of musical notation, measures 13-18. Treble and bass staves with chords and fingerings. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation, measures 19-24. Treble and bass staves with chords and fingerings. Dynamics: *f*. Pedal markings: Ped., Ped., Ped., *, Ped., *, Ped.

Fifth system of musical notation, measures 25-30. Treble and bass staves with chords and fingerings. Dynamics: *mf*, *f*, *mf*. Pedal markings: Ped., Ped., Ped., *, Ped., Ped., Ped., *

Repeat from the beginning to ♯: then go to the finale

FINALE.

Finale section of musical notation, measures 31-33. Treble and bass staves with chords and fingerings. Dynamics: *f*. Pedal markings: Ped., Ped., Ped., *

COME, BIDE IN THIS HEART.

T. J. Prosser.

Moderato. ♩ - 80.

1. Come, bide in this heart, My sor - row - ing dear, For,
 2. The poor, stricken bird, When sore - ly dis - tress'd, Seeks
 3. Come, bide in this heart Then, sor - row - ing dear, For,

1. there you will find Sweet so - lace from care, There,
 2. re - fuge from harm Some ha - ven of rest, And
 3. there you will find Sweet so - lace from care. Temp -

1346-3

1. Na - - ture will soothe Your tir'd soul to sleep, And Love, as a
 2. there mute - ly 'bides Thro' sum - mer's wild blast, Se - cure from all
 3. es - - tu - ous scenes, Fore - bod - ings and strife No more will dis -

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rit. *a tempo.*

1. guard, Will..... watch o'er thee keep..... He'll save from all harm The
 2. harm 'Till..... dan - ger is past..... The dan - ger once o'er It
 3. turb The..... pleas - ures of life..... The dew - drop soon fades In

1. soul that I love, And keep it as pure..... As an an - gel a -
 2. spreads its soft wings, And fills the warm air..... With the sweet song it
 3. morn - ing's soft ray, So, sor - row shall melt..... From thy fair soul a -

1. bove. He'll save from all harm The soul that I
 2. sings. The dan - ger once o'er It spreads its soft
 3. life. The dew - drops soon fades In morn - ing's soft

or thus.
3rd verse.

1. love, And keep it as pure..... As an an - gel a - bove.
 2. wings, And fills the warm air..... With the sweet song it sings.
 3. ray, So, sor - row shall melt..... From thy fair soul a - way

24 ETUDES.

ETUDE I.

(C. major)

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F, &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12, or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded. All characters (notes or fingering) in brackets (f) are to be played only when the phrase is repeated.

Book I.

H. Bertini Op. 29.

Allegro. ♩ 92 ♩ 144

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8 B, C

5 1 8 C D

5 D

3 or 1 3 4 2

ETUDE II.

(G major.)

This study is to cultivate a smooth *legato* style in the connecting of chords. To accomplish this the substitution of fingers in many cases is indispensable; so wherever two fingers are indicated over a note the second finger replaces the first without permitting the key to rise until the next is struck.

A. Heed very carefully the use of the pedal as noted it is employed to connect the melody *legato* which would be nearly or wholly impossible for the fingers alone to do. In many cases there is not space enough for the word "Ped." The *P* signifies *Ped.* At first practice the study without *Ped.* until the technical difficulties for the fingers have been mastered then practice with the *Ped.*

B. Slide with the fifth finger, from C sharp to D, in the same manner with the first finger.

Andante espressivo. ♩ 66 ♩ 92.

The musical score for Etude II in G major is presented in four systems. Each system contains a piano (treble) staff and a bass staff. The tempo is marked 'Andante espressivo' with a metronome indication of 66 to 92 beats per minute. The key signature is one sharp (F#), indicating G major. The score includes various musical notations such as slurs, fingerings, and dynamic markings like 'p e legato', 'f dim.', and 'ratt.'. Pedal markings (P) are used throughout to indicate where the sustain pedal should be used to connect chords smoothly. The score is divided into sections by repeat signs and includes a section marked 'B' for a specific technical exercise.

ETUDE III.

(G minor.)

Allegro. ♩_88 ♩_30.

This musical score is for 'ETUDE III. (G minor.)' in 2/4 time, marked 'Allegro.' with a tempo of 88 beats per minute. The score is written for piano and includes various dynamics and fingerings. The first system begins with a piano (p) dynamic and features complex fingerings (e.g., 1 2 4 3 2 1, 3 5 1 3 5 1, 2 4 1) and slurs. The second system continues with piano dynamics and similar fingerings. The third system introduces a forte (f) dynamic and includes a trill in the right hand. The fourth system features a forte (ff) dynamic and a trill in the right hand. The fifth system includes a piano (p) dynamic and a trill in the right hand. The sixth system features a forte (f) dynamic and a trill in the right hand. The seventh system includes a piano (p) dynamic and a trill in the right hand. The eighth system features a forte (f) dynamic and a trill in the right hand. The score concludes with a final chord in the right hand.

ETUDE IV.

(B flat major.)

This study is similar in its style to N^o 2. Remarks made regarding the execution of N^o 2 are applicable to N^o 4.

Andante con espressione. ♩ 66 ♩ 100.

sempre legato.

The musical score for Etude IV is written for piano and bass. It consists of six systems of two staves each. The key signature is B flat major (two flats). The tempo is Andante con espressione, with a metronome marking of 66 to 100. The piece is marked *sempre legato*. The notation includes various fingerings (numbers 1-5), slurs, and dynamic markings such as *p* (piano), *f* (forte), *piu f* (pianissimo), and *atm.* (ad libitum). There are also articulation symbols (asterisks) and slurs indicating phrasing. The piece ends with a final cadence.

ETUDE V.

E flat major.

Allegro. ♩ - 100 ♩ - 138.

The musical score for Etude V is presented in six systems, each consisting of a piano (treble) and bass (bass) staff. The key signature is E-flat major (three flats), and the time signature is common time (C). The tempo is marked 'Allegro' with a range of 100 to 138 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1 through 5. The piece is divided into sections labeled A, B, C, D, and E. Section A begins with a piano introduction. Section B features a series of chords. Section C includes a melodic line with a trill. Section D is a complex passage with many sixteenth notes. Section E concludes the piece with a final chord. The score is written in a clear, professional style with a focus on technical skill development.

ETUDE VI.

(C. major.)

The editor has reversed the order of studies Nos. 6 and 8, 10 and 11, 22 and 23 thus placing them properly according to difficulty. It is at once apparent that study No. 8 in C major being much easier than No. 6 in C minor should not follow but precede it.

Allegretto. ♩ - 112 ♩ - 152.

The musical score for Etude VI in C major is presented in five systems, each consisting of a piano (left) and treble (right) staff. The tempo is marked 'Allegretto' with a metronome indication of 112 and 152. The key signature is C major. The score includes various musical notations such as dynamics (e.g., *f*, *legato*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece is divided into sections labeled A, AB, B C, C D, and D. The first system (A) begins with a forte (*f*) dynamic and a *legato* marking. The second system (AB) features a repeat sign. The third system (B C) includes a repeat sign. The fourth system (C D) includes a repeat sign. The fifth system (D) includes a repeat sign. The score is written in a standard musical notation style with a common time signature (C) and a key signature of one sharp (F#).

First system of musical notation for Etude VIII, featuring a treble and bass staff with complex fingerings and slurs.

Second system of musical notation for Etude VIII, continuing the piece with various musical notations.

ETUDE VIII.

(C minor.)

Allegro. ♩ - 100 ♩ - 92.

Third system of musical notation for Etude VIII, starting with a piano (*p*) dynamic and "e tutto legato" instruction.

Fourth system of musical notation for Etude VIII, featuring a forte (*f*) dynamic and various musical notations.

Fifth system of musical notation for Etude VIII, including a piano (*p*) dynamic and a "dimin." (diminuendo) instruction.

Sixth system of musical notation for Etude VIII, concluding with "Ped." (Pedal) markings and various musical notations.

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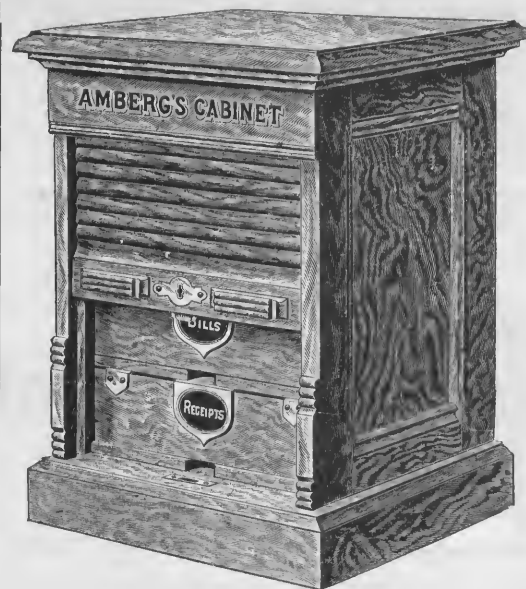
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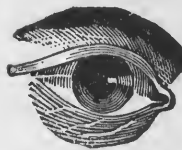
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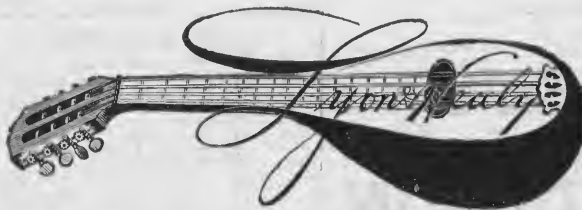
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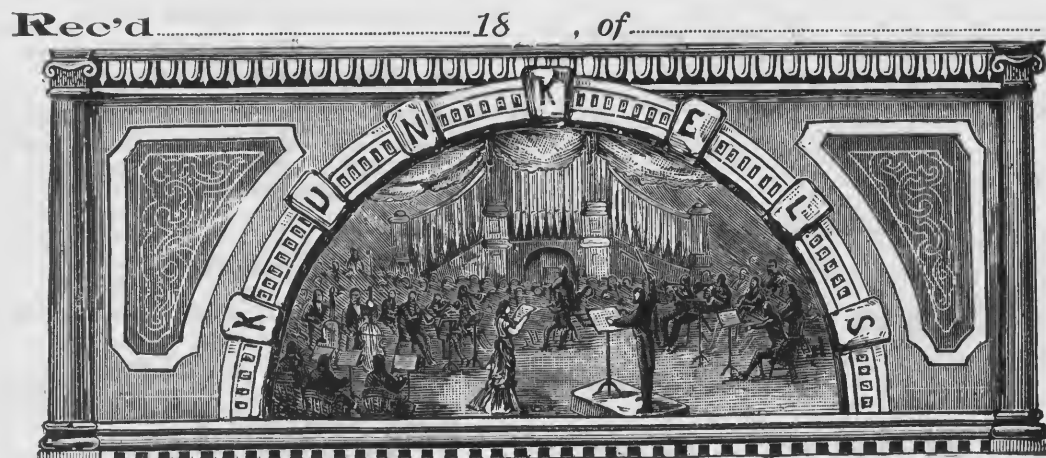
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